

Mus. Th.

1016



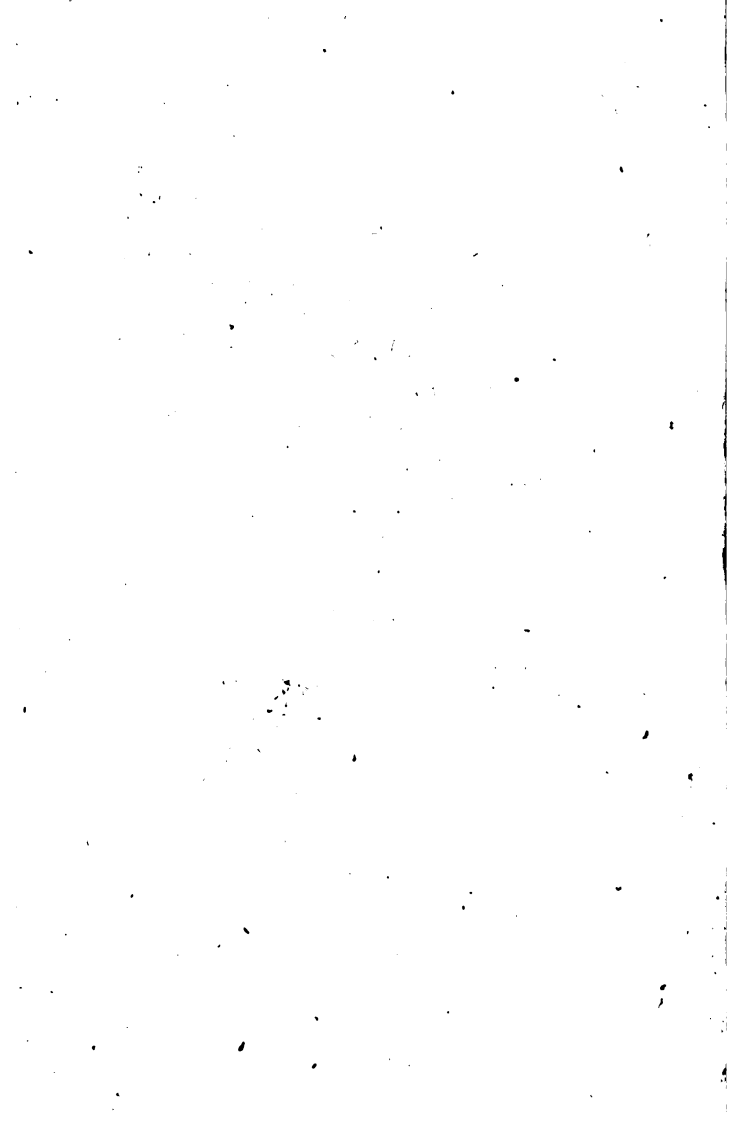
Mrs. H.

1016.

Faber, Heinz







COMPENDI.

OLVM MVSICÆ,

pro.incipientibus.

PER MAGISTRVM

Henricum Fabrum conscriptum, ac

nunc denuò cum additione

alterius compendioli;

recognitum.

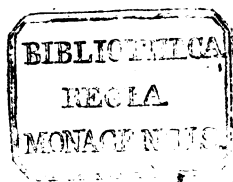


NORIBERGÆ,

In officina Typographica Christop-
hori Heußleri.

ANNO

M. D. LXV.



22

OPTIMÆ SPEI PVERIS,

MARTINO, NICOLAO ET IOSVÆ

Medleris, Clarissimi & Doctissimi uiri Doctoris

Nicolai Medleri filijs, M. Henricus

Faber S. D.

RECTè admonet Horatius in arte poetica, de præceptis, qualia esse debeant, cum inquit: Quicquid præcipies esto brevis, ut cito dicta percipiant animi dociles, teneantq; fideles. Quod maxime in pueris iam artium radices primoribus labris degustantibus obseruandum existimo. Nam ut infirma ipsorum ingenia, præceptionum nimia prolixitate abruuntur: ita uicissim multum ea adiuuari experientia docet, quando prima principia nude & breuiter fuerint præposita. Hæc enim, quum sæpissime propter breuitatem possint repeti, melius discuntur, & tenacius deinde inherere memoriæ. Adde quod puerilis illa ætas profectum exiguum in aliquo studio sentiens, ualde delectetur, & quasi calcari addito, ad maiora tanto alacrius pergat. Quare, ut pueri nostræ fidei commissi, in inferioribus (maioribus enim hæc præcepta copiosius tradi necesse est) ad Musicæ studium inuenirentur, operæ precium me facturum putavi, si usitatissima quæq; canendi præcepta, eorum captui accommodata congererem. Hanc autem meam operam, uobis optimi pueri inscribo, ut uos quoq; exhorter ad studia, quæ facèlitter incæpistis. Deus optimus maximus ea fortunet, atq; ad Reipublicæ, & Ecclesiæ utilitatem gubernet.

Bene ualeat. Brunswige 4. Calen-

das Augusti, M.D. XLVIII.

A

S

Quid

Quid est Musica ?

Est bene canendi scientia.

Quotuplex est ?

Duplex. { Choralis &
Figuralis.

Quid est Musica choralis ?

Que simplicem & uniformem in suis Notulis servat mensuram.

Quid est Musica figuralis ?

Que diuersam figurarum quantitatem iuxta Regula præscripta signa exprimit.

Quot sunt præcipua capita, quibus tyro opus habet.

Quinq; { Clavis,
Vox,
Cantus,
Mutatio &
Figura.

Primum

PRIMUM CA= PVT, DE CLAVL BVS.

Quid est clavis ?

Est vocis formandæ index.

Quot sunt claves ?

Viginti.

Atq; ex sequenti figura, quæ uulgo Scala

dicitur, patent.

Scala diuiditur in literas.

Gemina- tas & excellen- tes,	{	ee la	{	dd — la — sol —	{	4. fina.	{	G				
		cc sol fa		F								
		bb — fa — mi —							E			
		aa la mi re								D		
		g — sol — re — vt										
	{	f fa . vt	{									
		e — la — mi —			{							
		d la sol re									{	
		c — sol — fa — vt										{
		b fa — mi —										
	{	a — la — mi — re	{									
		G sol re vt			{							
		F — fa — vt —									{	
		E la mi										{
		D — sol — re —										
{	C fa vt	{										
	— mi —		{									
	A re			{								
	— vt —				{							
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A ;

Quot

Quot sunt clauēs signatæ ?

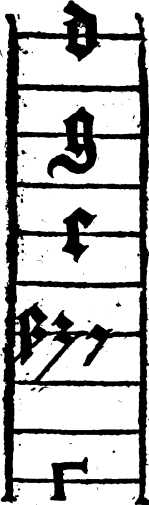
Quinq.

I ut, F fa ut, C sol fa ut, g sol re ut, & d d la sol.


Quare dicuntur signatæ ?

Quia hæc solæ in cantus exordio expresse ponuntur.

Quomodo signantur ?



*In cantu
Choral
signan-
tur sic :*



*In cantu
uero si-
gnali
hoc mo-
do:*

Et ponuntur omnes in linea, distantq; inter se per quiniam, præter F ab I per septimam.

Caput secundum, de vocibus.

Quid est vox ?

Est syllaba qua clauium Tenor exprimitur.

Quot

Quot sunt voces ?

Sex.

ut, re, mi, fa, sol, la.

Quotuplices sunt voces ?

Duplices.

Inferiores & superiores.

Quæ sunt inferiores ?

Quibus utimur quando cantus ascendit, & sunt :
ut, re, mi.

Quæ sunt superiores ?

Quibus utimur quando cantus descendit, & sunt :
la, sol, fa.

In quotuplici sunt differentia ?

In triplici.

ut, fa,	{ dicun-	{ molles	{ qd	{ moll, m	{ red-			
re, sol						{ naturales	{ mediocrē	{ dūt so-
mi, la,								
	{ tur							

Sufficiuntne hæ voces ad omnem cantum modulandum ?

Ita, quia in mutationibus subinde repetuntur.

Exemplum.



Fuga duorum in uno tono.

A 4

Aliud

Aliud exemplum.



Quantum ad Choralem cantum attinet, pauca exempla subiungam, cum pueri nostri satis exerceantur in cantilenis, quarum usus in templo existit. Illiq; exercitio hæc præcepta addi uolo, eo, quod utrique Musicæ sunt communia.

Caput tertium, de cantu.

Quid est cantus ?

Est aptam sex uocum musicalium digestio.

Quotuplex est cantus ?

Triplex.

Mollis, Durus, Naturalis.

Mollis

Durus

Naturalis

est qui
habet

ut in F, & fa in b fa b mi.

ut in G, & mi in b fa b mi.

ut in C, & non attingit b.

Caput quartum, de mutatione.

Quid est Mutatio ?

Est uocis in uocem in eadem clauis unisono uariatio.

Quot traduntur regulæ de mutatione?

Quatuor.

Prima regula.

Omnis mutatio ascendendo fit per Re, descendendo uero per La.

Secunda.

In cantu Naturali prorsus nulla fit mutatio, quia perpetuo in sex uocibus utitur.

Tertia.

In cantu Duro mutamus tribus clauibus, scilicet,

a, e, & d.

In a &

e

d

sumimus

la descendendo.

re ascendendo.

Exemplum.

A s

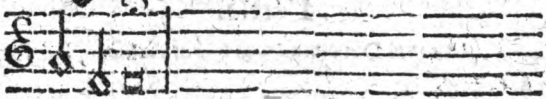
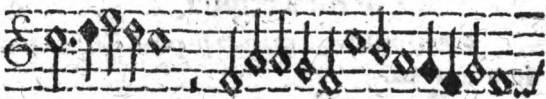
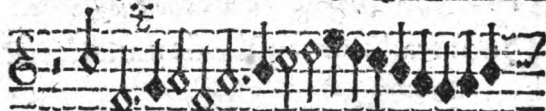
Fuga



Fuga auctum in unisono.



Aliud exemplum.



Quarta Regula.

*In cantu molli similiter tribus clauibus mutamus,
scilicet, d, g, & a.*

In d	{	a	{	la descendendo.
		e		re ascendendo.

sumimus

2

Sequitur exemplum.

Aliud exemplum.

This block contains two staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2. It features a series of diamond-shaped notes, some of which are beamed together. The second staff continues the melody with similar diamond-shaped notes and rests.

2

This block contains six staves of musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2. The notation consists of diamond-shaped notes, some beamed together, and rests. The subsequent staves continue the melody, with the final staff ending with a double bar line and a repeat sign.

Caput quintum, de Figuris.

Quid est Figura?

Est signum uocis & silentij.

Quotuplex est figura?

Duplex.

Vocis & silentij.

Quæ est figura vocis?

Nota.

Quid est nota?

Est Character, secundum quem uox & sonus in Cantu formantur.

Quotuplices sunt notæ?

Duplices.

Simplices & ligatæ.

Quæ dicuntur simplices?

Quæ absq; colligatione alterius notæ ponuntur.

Quot sunt species simplicium notarum?

Octo.

Quæ?

Maxima 8

ualet tabulis, in hoc signo

Longa 4

Breuis 2

Semibre. 1

Minima 2

Semimini-

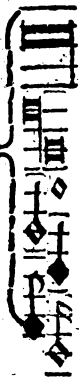
ma 4

Fusa 8

Semisufa 16

tactumen
surantur.

et quæ tali
figurapin
gitur.



De regulas de notis simplicibus?

Prima regula.

Idem est Notis simplicibus, cum cauda sursum uel deorsum trahitur hoc modo :



Secunda.

Punctus à tergo Notulis ascriptus, dimidio eas ualore adhuc auget, ut :



Tertia.

Sub Nota colorata duæ uirgulae posita, eam albam esse demonstrant.



Quarta.

Hoc signum $\frac{3}{2}$ $\frac{2}{2}$ $\frac{2}{2}$ supra uel infra Notas scriptum, indicat locum, ubi in fugis sequens uox incipiat & desinat.

Quinta.

Figura duabus descripta caudis, nullam habere putatur, ut



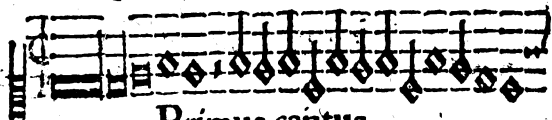
tem, quando uirgula per caudā du-

aitur, ut :

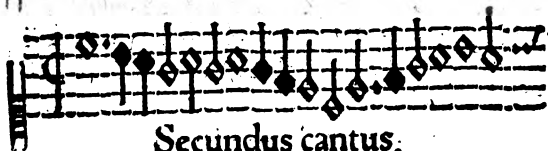


Sequitur exemplum.

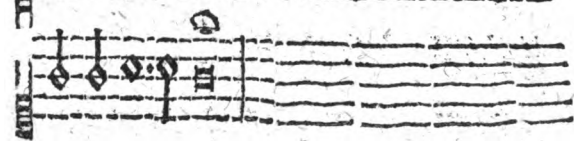
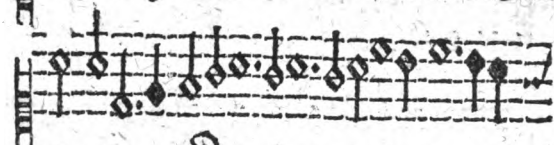
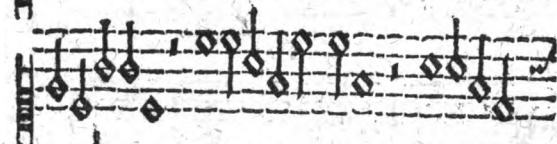
Exemplum simplicium Figurarum.



Primus cantus.



Secundus cantus.



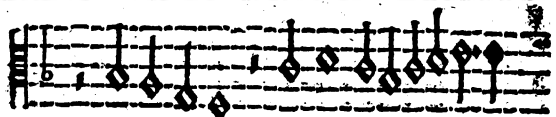
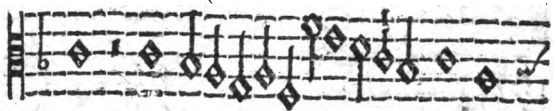
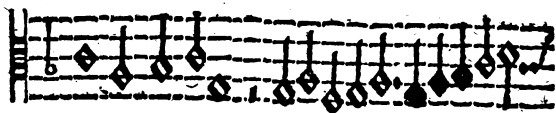
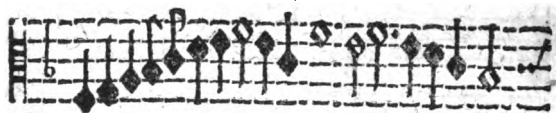
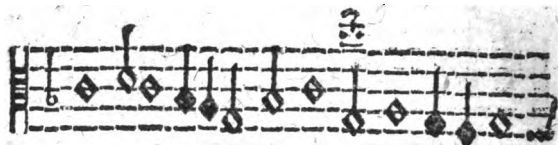
Vt tyron

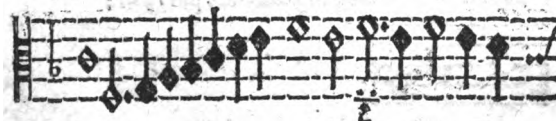
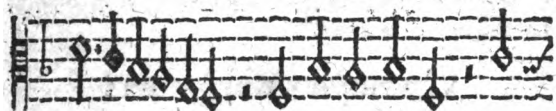
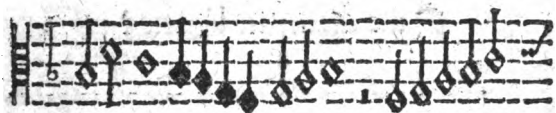
Vt tyrones in his Notarum figuris melius exerceantur, addam adhuc duo exempla, in quibus due voces ex una canunt. Nam eiusmodi concentus, meo quidem iudicio, incipientibus optime conuenit. Rudiores enim cum ita aliorum ductum sectantur, simul poterunt moneri, quomodo sit cantandum.





B





B 2 Quæ

Quæ dicuntur ligatæ ?

Cùm due uel plures simplices notæ per uirgulam in dextra uel sinistra parte coniunguntur. Atq; communiter ligaturæ uocantur.

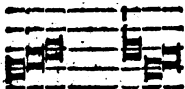
Quotuplex est ligatura ?

Duplex.

Recta & obliqua.

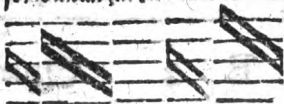
Quæ est recta ?

Cuius notæ quadrato pinguntur corpore, ut :



Quæ dicitur obliqua ?

Quando notæ oblongo & transuerso corpore scribuntur, ut :



Quot sunt notæ ligabiles ?

Quatuor.

Maxima, Longa, Breuis, Semibreuis.

Quotuplices sunt ?

Triplex.

Initiales, Medie, & Finales.

Quæ

Quæ dicitur initialis ?

Prima nota ligaturæ.

Quæ dicitur finalis ?

Ultima nota ligaturæ.

Quæ dicitur media ?

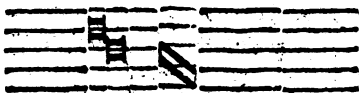
Quelibet nota inter primam et ultimam posita.

Quot traduntur regulæ de
initialibus ?

Quatuor.

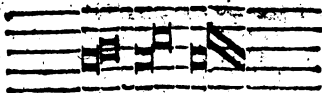
Prima regula.

Prima carens cauda longa est pendente secunda.



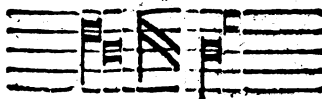
Secunda.

Prima carens cauda brevis est scandente secunda.



Tertia.

Estq; brevis caudam si leua parte remittit.



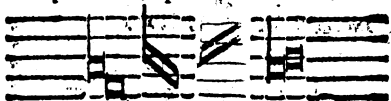
B

3

Quarta

Quarta.

*Semibrevis fertur, sursum si duxerit istam, una
cum proxima sequente.*

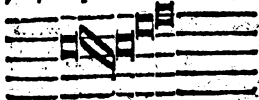


Quot traduntur regulæ de medijs?

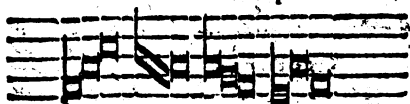
Vna tantum.

Quæ?

Qualibet è medio brevis est, una excipienda, scilicet, sequens initialem, quæ in sinistro latere caudam sursum protendit.



Exceptio.

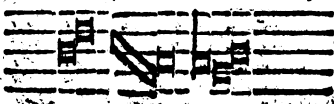


De finalibus quot traduntur regulæ?

Tres.

Prima regula,

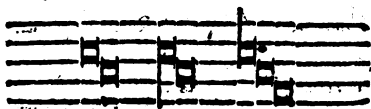
Vltima conscendens brevis est quæcunq; ligatur.



Secunda,

Secunda.

Ultima dependens quadrangula sit tibi longa.



Tertia.

Est obliqua brevis semper finalis habenda.



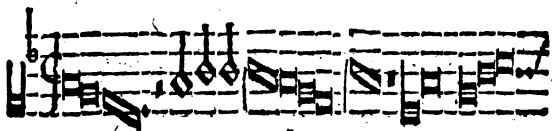
**Habentne hæ regulæ ex-
ceptionem ?**

Ita.

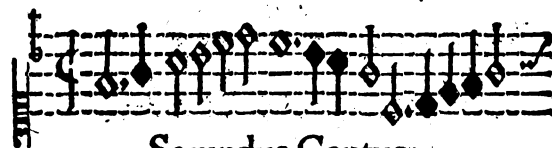
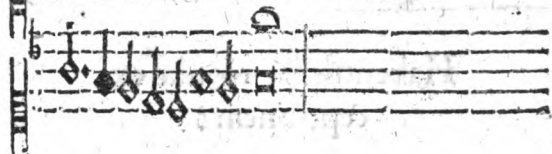
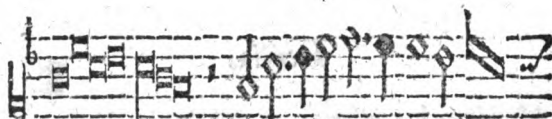
Excipitur caudam tollens ex parte sinistra.



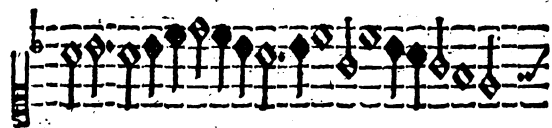
Exemplum de ligaturis.



Primus Cantus.



Secundus Cantus.



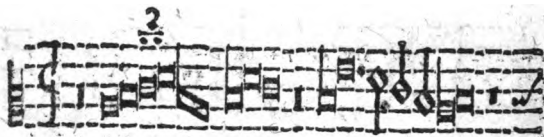


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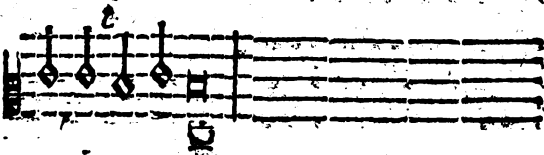
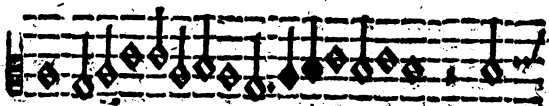
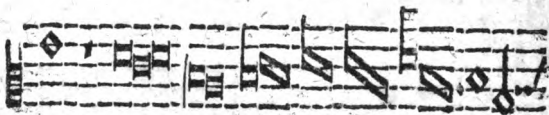
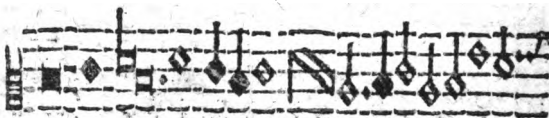
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Aliud

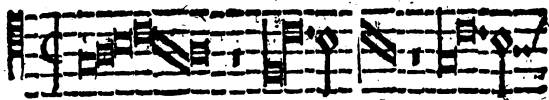
**Aliud Exemplum trium
vocum.**



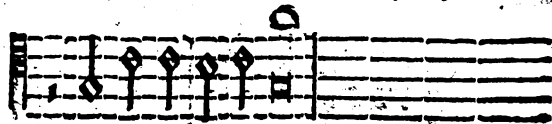
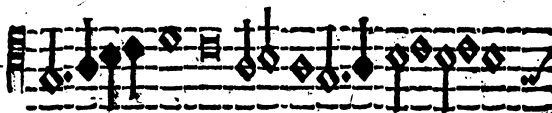
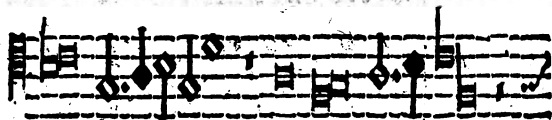
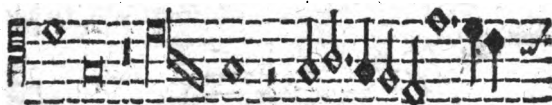
Fuga in Epidiapente.



Infima



Infima vox.



Que

Quæ dicitur figura silentij ?

Pausa.

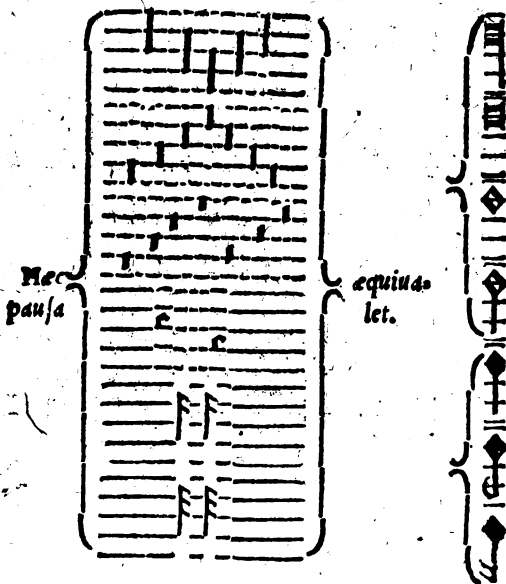
Quid est pausa ?

Est taciurnitatis signum, tempus silentio mensurans.

Quot sunt pausæ, quæ prædictis notulis correspondent ?

Septem.

Quia singule notæ, præter Maximam, suas habent pausas, quibus ualore conueniunt.

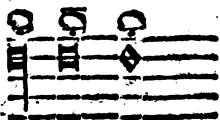


Regula.

Posteriores due pause, propter nimiam uelocitatem, raro usurpantur.

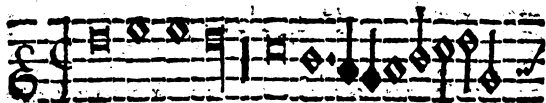
Suntne & aliæ pause?

Sunt. Sed in cantu communi nullum habent usum. Ideo non est eas hoc loco recensere, cum tantum uulgaria canendi præcepta tradere uoluimus. Obiter autem obseruent pueri, generalem pausam dici: quando hemicyclus cum puncto supra notas scribitur, hoc modo, atq; cessationem omnibus uocibus inducit.

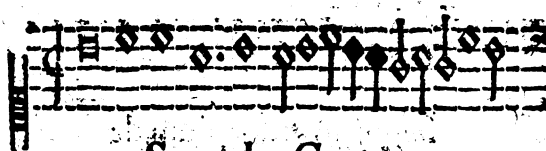
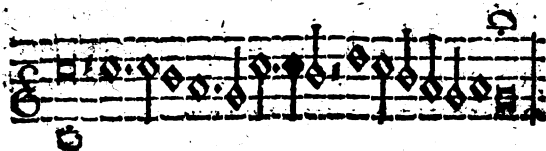
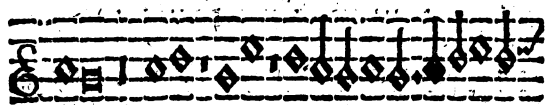


Sequitur exemplum de pauis.

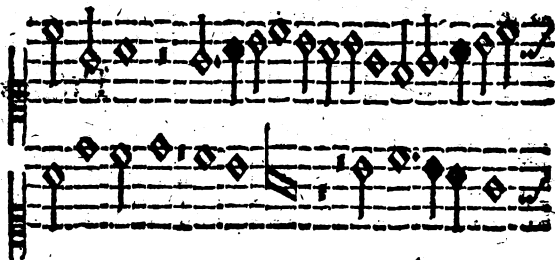
Primus

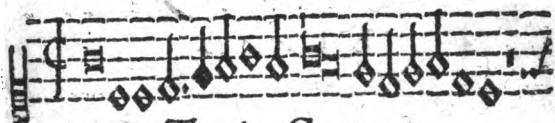
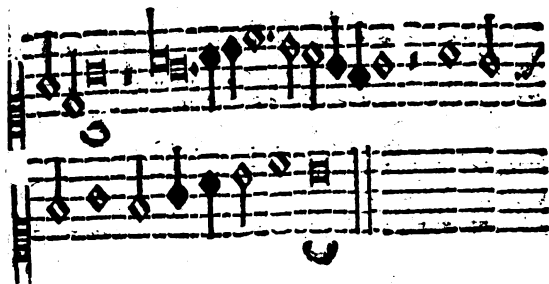


Primus Cantus.



Secundus Cantus.





Tertius Cantus.



Hæc

Hæc communiora Musices præcepta pro comper-
dio sufficere tyronibus arbitror, si tantum frequens es-
cretum acciderit. Sed hoc fidelibus committo præ-
prioribus, qui ut exerceantur pueri, plura exempla ad-
dere possunt, præsertim cum sint excussæ duarum uocum
cantilenæ, ex quibus faciliores non incommode incipi-
entibus proponuntur. Bene uale amice Lector.

¶ hanc nostram operam boni
consule.

F I N I S.

ver
es
re
d.
re
ip



